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who half draw aside the curtain, repeat the tale of their fear and the monarch's fury, the significance whereof is increased by the dull and unadorned apartment, which is in harmony with the gloom and mental desolateness of the unhappy Saul. All this, again, proves how carefully the artist applies himself to his subject, adhering always to the side of truth rather than to that of fiction and his own imagination.

THE HOUSE OF MOURNING.

CARL HOFF, Painter.

E. L. MEYER, Engraver.

AMONG the works of Carl Hoff there are many more pretentious ones, but few more complete in every way than the one now before us. The picture is notable in the entire absence of that gloating on the portrayal of death which was so delighted in centuries ago by the early German schools, and even in our day finds a host of exponents in the French Academy. Although death has here probably deprived the family of the bread-winner, he is evidently regarded more in his character of the friend than the avenger. M. Carl Hoff was born at Mannheim in 1838, and studied successively at Carlsruhe and Düsseldorf. He travelled for the purpose of study through France, Italy, and Greece. He is a member of the Academy at Rotterdam, and has obtained medals at Berlin, Vienna, and Düsseldorf. He was a pupil and adopted the style of Vautier.

WHITTINGTON.

Engraved by J. STODART, from the Statue by C. B. BIRCH.

MR. BIRCH'S name has appeared for some years past as a contributor to the sculpture-room of the London Royal Academy. Many of his works have been busts and medallions; one of the latter, a portrait of his great master, J. A. Foley, R.A., whose very

successful pupil Mr. Birch is proving himself to be. If we mistake not, he has used the pencil as well as the chisel, both in landscape and figure subjects. The statue of 'Whittington' was exhibited at Burlington House in 1873. Admirable as the whole of the work is, we direct especial attention to the powerfully animated and thoroughly intelligent expression of the future Lord Mayor of London, far truer to our ideal than the boyish, almost weak, countenance frequently assigned to the historically bold, clever, aspiring "Dick," who, according to Mr. Birch's rendering, is certainly a stalwart son of the good old Gloucestershire knight, whose fallen fortunes he bid his son strive to retrieve in the city the streets of which, according to country-folk, are paved with gold. The youthful adventurer halts by the milestone on Highgate Hill, which proved, indeed, the turning-stone of his destiny, whence he heard the voice of Bow Church bells, "in the roadway of Chepe," bidding him "turn again," and he would be "thrice Lord Mayor of London." They sang to him over the broad "smooth field" which we call Smithfield, through the tall poplars surrounding the Spa discovered long after at Sadler's Wells, across the classic regions of Iseldone and Tolentone, with their Roman and Saxon remains—our Islington and Highbury—and into the park, by the borders of which he stood, where but short time before the nobles had taken counsel together how they might rid their king and country of the rebels, who, with Wat Tyler at their head, had caused such trouble to the land. Very cleverly has Mr. Birch given the assured and determined look which sent the lad back to London town, whether to invest his small stock of gold in the purchase of the traditional "cat" or not we do not say, but at least to work so honestly that his master gave him his daughter for wife, with a goodly dowry; and by successful trading and clever banking operations he became so wealthy that, as tradition records, during his last mayoralty, when King Henry V. dined with him, he cancelled all the monarch's debts by throwing the bonds into a fire made of precious woods and spices. Great strength and firmness are manifested in the attitude, and the work is altogether satisfactory.

ART-NOTES FROM PARIS.

THE EXHIBITION OF ARTS APPLIED TO INDUSTRY.—THE MUSEUM OF DECORATIVE ART.—CABANEL'S NEW PICTURE.—DEATH OF COMPTE-CALIX.



THE Union Centrale des Beaux-Arts appliqués à l'Industrie has just opened its doors for its sixth exhibition. This most useful and valuable organisation has not exhibited before since 1876, the Grand Exposition Universelle of 1878 having interrupted the series of its biannual displays. The last one was devoted to tapestry. This year

it is given over to metal-work of all descriptions, such as bronzes, silver-ware, jewellery, fine iron-work, both forged and cast, &c., &c. But other productions wherein Art has been allied to industry are not excluded, and porcelains, terra-cotta ware, engraved gems, wood-carvings, ornamented furniture, laces, fans, lacquer-work, &c., have found a place in the wide area of the Palais de l'Industrie. The exhibition is, in fact, arranged in two divisions, the one of metal-work and the other of Art-industries in general—the only difference in the prominence of the two being that no premiums will be accorded in the latter section.

The well-known firm of Alphonse Giroux and Co. exhibits one of the most charming novelties in decorative work that is to be found in the whole exhibition. It is the *cloisonné* ivory-work, composed after the fashion of the *cloisonné* enamels, but it is in reality a mosaic-work of fragments of ivory and bits of coloured woods, the divisions between the pieces being concealed by irregular lines in burnished metal. The designs are in the Japanese style, the patterns being usually brilliant-hued birds and flowers in coloured woods on a background of ivory. The soft, creamy tints of that material throw out the bright colours of the main designs with very beautiful effect. A table-top was shown, the

design being a gaily-plumaged cock, the stand of the table being in the tripod form. A card-receiver showed a golden pheasant amid a tangle of pink gillyflowers, the colours of the blossoms and the birds looking very lovely against the mellow ivory. This was supported by three cranes in bronze grasping the basin in their beaks; these cranes were cast from Japanese models. In the same work was shown a beautiful little cabinet with a bird-of-paradise depicted on each of the panels. A second card-receiver showed birds and flowers on raised work of gold and silver on the ivory background, and was supported by the same group of cranes as was the first described. This was, however, rather too much a direct copy of the Japanese work, and lacked the tinge of originality which the designs in coloured woods possessed.

In china-ware, the chief novelty appears to be the *faïence* with raised designs of fruit and flowers. Many of the articles are highly artistic in design and colouring, as for instance a bottle-shaped vase of a dull-green hue, across the front of which was laid a branch of the wild rose in full relief bearing a single open blossom. A pair of vases of a pale-green hue were adorned with clusters of the strawberry-plant, laden with fruit and blossoms. A very large amphora-shaped vase of a pale-yellow tint was set in tall water-reeds and rushes, while aquatic flowers were clustered around the handles. A very charming plant-vase of a deeper shade of yellow was mounted in black wood incised with gold, its decoration being a branch of cherries drooping across the front with apparent carelessness. The great charm of almost all the designs in this new ware lies in the absence of stiffness or conventionality, the flowers and fruits having all the grace and realis-

tic attractiveness of genuine reproductions of nature. Haviland's exhibit contained no specimens of this new style, but was remarkable for some finely-painted plates on which were depicted animals, hunting-scenes, &c., full of originality and truthfulness of detail: a deer startled by a beacon-light shining through a fog; a squirrel alarmed in the midst of his enjoyment of a nut, and looking round with very frightened eyes; a pair of partridges cowering in the snow under a snow-laden bush, &c., &c. Veritable works of Art are these, fitted for the adornment of a collector's cabinet or walls, far more than for the casualties of daily use.

The department of jewellery is unusually rich in novel and artistic designs. Froment-Meurice exhibits some remarkable reproductions of antique ornaments. Prominent among these is a Holbein pendant of elaborate and tasteful workmanship. The centre is a carnelian cameo, bearing a head of Agrippina in high relief; the bands that confine the hair are studded with minute diamonds. Above this central medallion are two syrens in white enamel with interlaced hands that meet above a pendent diamond. Below the cameo is a grotesque head beneath which hangs another diamond. The whole is mounted in fillets of enamel interlaced in an arabesque fashion, and is finished with three pendent pear-shaped pearls. This fine specimen was originally intended for the South Kensington Museum, but its cost on completion proved too great. The same house recently executed a series of these reproductions for King Alfonso of Spain. Another exquisite pendant is formed of an emerald engraved with a head of Diana in high relief, and set in an arabesque mounting of red enamel; it is finished with three pendent black pearls. A brooch in a lace-like pattern of white enamel is set with a single square emerald. A very striking pendant is formed by the head of an heraldic lion holding a square sapphire between his teeth. Very lovely and artistic is a scallop-shell carved out of blood-stone, in which a tiny Cupid in gold sits amid a cluster of golden rushes. The same design is repeated with the shell in rock-crystal. A complete set of gold jewellery in the Italian Renaissance style comprises the diadem, necklace, and ear-rings. It is a combination of filigree and *repoussé* work. The foundation is in filigree and on it is placed a pattern of grapes and vine-leaves on the *repoussé* work. A branch of bachelor's buttons in diamonds has the foliage of the plant exquisitely imitated on a pale-green, shaded, opaque enamel, which sets off the purity and sparkle of the stones whereof the flower and buds are composed. Boucheron's exhibit, though less artistic, comprises some very novel and charming designs. One of these is a miniature conch-shell in diamonds, with three large pearls lying carelessly within its curved lip. He also shows two card-markers in gold and cream-white enamel, traversed by bands of pale-blue and bright-hued flowers also in enamel. A frame for a miniature is composed of lace-like fretwork in minute rubies, emeralds, sapphires, and diamonds, so combined as to produce a most delicate and refined effect of colour. Around the outer edge of the frame are placed at intervals large round pearls.

M. Bapst exhibits a clock of a thoroughly artistic and original pattern. A goddess in ivory holds aloft on one hand a globe of crystal, and points with the other to the zodiac which encircles it, the signs being in black-and-white enamel. An ivory Cupid sustains the globe on the other side, while a second sits among books and astronomical instruments at the goddess's feet. The base that supports this group is in lapis-lazuli with Sphynxes in coloured enamel at each of the four corners. In the front of this base is a circular opening in which is seen a number in black on a background of pearl-hued enamel. This number tells the hour, changing by means of a spring. Beneath in a second and lower division is a narrow enamelled band in the same style that gives the minutes, showing three numbers at a time. This band is therefore in slow and constant motion. The whole design is very novel and striking as well as artistically beautiful. The same firm exhibits two portable clocks in a mediæval style. They are of the usual shape and size. One is in *repoussé* work in oxydised silver. The dial is in the Gothic style, and below is a Scripture scene copied from an old missal. An inscription in Latin and in Gothic letters separates the dial from the bas-relief. The other clock is in the same style, but glows with the richness of mediæval colouring, the bas-relief being in ivory.

Christofle's exhibit is very large, but presents no features of novelty, and in fact French silver and plated-ware are so inferior,

both in style and finish, to American productions in that line, as to lack all special interest. The best work that this firm shows is probably to be found in the groups in silver destined for the prizes at the Agricultural Exhibition. A group of sheep with their attendant shepherd and a plateau showing a flock of geese in high relief were very good both in design and treatment. Very graceful too was the figure of the Sower, a statuette in silver standing on a sphere of polished red porphyry. Up to the moment at which I write, the Barbedienne Exhibit has been closed against visitors, as it is not yet nearly ready, and that despite the fact that the exhibition was formally opened fully a fortnight ago.

The brilliant success of the South Kensington Museum and the remarkable influence that it has exercised over the industrial productions of Great Britain have incited a number of influential French Art-connoisseurs to interest themselves in establishing a similar institution in Paris. To be sure, it is not so sorely needed as was the great Art Museum of London. French taste is in a far less crude and undeveloped state than was that of England when the first Universal Exhibition in Hyde Park aroused her manufacturers to a sense of their own shortcomings. Moreover, the Parisian artisan has the noble galleries of the Louvre and the vast collections of the Hôtel Cluny at hand to guide and instruct him in the application of Art to manufacture. Still these are not precisely museums of positively practical value wherein models that may be copied are to be found, and where achievements in decorative Art are set forth in due prominence. The present Museum of Decorative Art in Paris is indeed still in its infancy, but it has secured the hearty coöperation of the Government and the ready aid of all wealthy Art-collectors. At first lodged in the Pavillon de Flore at the Tuileries, the growing needs of the Government functionaries caused it to be expelled from that locality, and it has now found shelter on one of the spacious upper floors of the Palais de l'Industrie. There, in a series of large, well-lighted rooms, are shown forth in tasteful array choice specimens of porcelain, bronzes (antique and modern), textile fabrics, tapestries, antique fans, decorative paintings, &c. The exhibition is, in fact, just now specially devoted to the latter display, as it includes a loan collection of much interest and value, comprising works by Watteau, Boucher, Fragonard, Chardin, and Coypel, among the painters of the eighteenth century, and Baudry and Pils among those of the present era. The Bouchers are especially fine and numerous, comprising some admirable specimens of that artist's affected yet charming talent. Prominent among these are a number of pictures belonging to the Government. Most of these are models executed for the manufactory of the Gobelin tapestry, but there are four mythological groups that were placed above the doors of the Royal Cabinet of Medals in 1747, having previously figured at the *Salon* of 1746. These represent, respectively, Eloquence, Astronomy, Rhetoric, and History, each personated by a nymph surrounded by little winged beings that are called genii, but which suspiciously resemble Cupids, and are painted in Boucher's best manner. Three of these female figures are draped in soft tints of bluish-white and greenish-blue, while the fourth, that representing Rhetoric, shows resplendent in robes of golden yellow and richest scarlet. Too much praise cannot be bestowed on the beauty of the colouring or on the skilful management of the draperies in these four paintings. And Boucher's art, pretentious and artificial amid all its charm, is essentially suited to decorative work. His graceful goddesses and airy Cupids were created to hover overhead on a ceiling or to smile at you from a wall-panel. There are some lovely groups of children personifying the arts and sciences, designed by this artist as patterns for the backs of arm-chairs in the Gobelin tapestry, which must have been exquisite in that reproduction. One of the most beautiful of the paintings exhibited by the Gobelin manufactory is a design for a back of a sofa by Coypel, representing Cupid lying asleep on a mantle of violet velvet. A vase of flowers stands at either side and the design is completed by a Greek bordering intertwined with flowers. There are some very charming designs shown by Fragonard, two of which are the original sketches for the panels which the artist executed for Madame Du Barry, and which were intended to adorn her château at Luciennes.

The collection of textile fabrics belonging to the museum is very extensive and curious, comprising a fragment of tapestry, found in an Egyptian tomb, which anticipates the workmanship of

the Gobelin tapestry, some splendid specimens of gold brocade or rather cloth of gold produced in Italy during the sixteenth century, a fragment of the robed Marguerite de Valois from the Church of St. Leonard at Alençon, and specimens of the striped silks that were so much in vogue at the court of Louis XVI. that Mercier in his 'Picture of Paris,' published in 1788, declares that "everybody in the king's cabinet looks like a zebra." The finest and richest of the more ancient stuffs came from Italy, which country in the sixteenth and seventeenth centuries appears to have far surpassed France in the matter of textile fabrics. A piece of crimson embossed velvet of the latter date is really wonderful for softness and magnificence of colouring and richness of texture. No wonder that the Genoa velvets were famous even in those days. Some Oriental stuffs of varying degrees of antiquity showed great originality of design, and particularly a carpet of cream-hued velvet figured with rosaces in green and crimson, and a mantle of crimson velvet figured at intervals with large pine-cones in cloth of gold.

The Couture Exhibition, which was announced to open on the first of August has been, for some unexplained reason, postponed for an indefinite length of time.

The subject of the picture on which M. Cabanel is now engaged, and which is intended when finished for M. Wilhelm Schaus, is 'The Disgrace of Vashti.'

The death of M. Compté-Calix, near Lyons, was wholly unexpected by the large circle of his personal friends in Paris. He was no longer young, it is true, being sixty-seven years of age, but his fine *physique* seemed to predict for him still long years of life. He was a jovial, genial gentleman, tall and robust, with laughing eyes and a general mien of gaiety and good-humour, not exactly in accordance with the graceful sentimentality of the best known of his works, especially the most famous of them all—'Les Hironnelles.' His health has probably been failing for some time past, as he exhibited nothing at the last *Salon*.

LUCY H. HOOPER.

SANFORD R. GIFFORD.



AMERICAN Art loses one of its most honoured representatives in the death of SANFORD R. GIFFORD, who, after many weeks of suffering from malarial fever, followed by pneumonia, closed his career on the 29th of August, in the city of New York, in the fifty-seventh year of his age, beloved wherever he was known, and respected wherever his work spoke for him. Since the sudden exit of John F. Kensett from the scenes that drew an inspiration from his presence, no event has brought to American studios greater sorrow, and to American lovers of Art a deeper sense of personal loss. Gifford was a native of Greenfield, Saratoga County, New York, and in early boyhood removed with his parents to Hudson, opposite the Catskills. There his venerable father and mother, his brothers and sisters, his nephews and nieces, are living now; and there, on the 31st of August, his body was buried in the beautiful rural cemetery that overlooks the Berkshire Hills. The Rev. Dr. Bellows, who several times has officiated at the funerals of well-known American painters, delivered a touching and beautiful extemporaneous address in the Gifford mansion at Hudson, and in the presence of the dead artist, of his late neighbours, and of a delegation of fellow-artists, consisting of Frederick E. Church, Worthington Whittredge, Jervis McEntee, Seymour J. Guy, R. W. Hubbard, John F. Weir, and Mrs. T. M. Wheeler, accompanied by Richard Butler, John H. Platt, Cyrus Butler, John T. Wilson, and other intimate friends from New York, spoke for forty minutes of the personal and professional character of the man, whose praise was in all their hearts. Gifford's pictures, he said, are not transcripts of natural scenes, but creations out of natural scenes, and his character was as near perfection as that of any man he ever knew. Patriotism, in the speaker's opinion, was at one time a greater force in Gifford's life than even love of Art; and his resolve to fight as a private soldier in the late war for the Union was greater in its influence upon the man, and in its possession of him, than even his devotion to his profession. The friends who had gathered to pay the tribute of their respect to him might and should bear themselves bravely and cheerfully as they followed to its rest the body of one so good and true. Dr. Bellows held the attention of his hearers, and accomplished the difficult task of satisfying them. Yet his eulogy of the artist never passed the line of exact truth.

Gifford in many respects, both as a man and a painter, resembled the late John F. Kensett. He was more reserved in demeanour than Kensett, but the simplicity, gentleness, generosity, and sincerity of that *par nobile fratrum* were closely allied. Each gave away annually large sums of money in unostentatious charity, and was a most sympathetic and wise counsellor. Each numbered among his dearest friends some of the best-known merchants in the metropolis, and used the opportunities that such friendships gave for the advantage of artists younger and comparatively un-

known. Many a New York painter has found a market for his pictures through the magnanimous interposition and benevolent agency of Gifford or Kensett, without ever knowing the source of his good fortune. Neither Gifford nor Kensett understood what professional jealousy is. Their works sold well, and they were not only willing but glad that the works of others should find buyers and admirers; and nothing gave them greater pleasure than to be the means of helping clever, struggling artists. Gifford's equipment for his work was unusually complete. He had studied two years at Brown University, and had complemented the academic course by extensive travels in America and in Europe. He read the best poetry, and drew nourishment from it. The present writer remembers well with what earnestness he once recited a passage from Shelley—some lines descriptive of natural scenery, which afterwards sought expression in one of his paintings; and it is easy to recall many of Shelley's tributes to Keats in connection with Sanford Gifford.

The last pictures from Gifford's pencil, 'The Matterhorn' and 'The Parthenon,' in the National Academy Exhibition of the present year, emphasised the pictorial traits which had long been associated with his name. Every visitor to that exhibition will remember their glowing sunshine and their pure, blue skies, and will understand what Gifford meant when he said of 'The Parthenon' that it was "not a picture of a building but a picture of a day." Such radiant days the artist had often seen in Greece, and the sketches in his portfolio testified to his appreciation of them. His Hudson River sunsets, his autumn woods, his Venetian spires and domes, his reminiscences of the Adirondacks, the Rocky Mountains, and the Swiss Alps, were concerned less with the truth of local outlines than with the glory of atmospheric effects, so that when (as reported in a recent number of the *Art Journal*) he described landscape-painting as air-painting, he simply explained the motive of his most characteristic works. The atmosphere veils natural objects, and these vary as varies the veil through which they are seen; he saw and rendered the objects as they appeared through this veil, and the veil which he most delighted in was one of autumn gold. Yet he painted twilight also, and lowering clouds with thunderbolts in their breasts—painted them not because they especially charmed him, but chiefly because somebody had said that he could not successfully treat them, and he was determined to refute the charge. For Gifford did not hold the modern philosophy that all subjects are beautiful and deserving of exposition on canvas. He believed that some are beautiful and that others are not so, and he was persuaded that to Art belonged the interpretation of those only that are beautiful. To mention the pictures by which he is best known would be to illustrate this article of his creed. Their very names often—such names as 'Golden Horn,' 'Venetian Sails,' 'Column of St. Mark,' 'Sunrise on the Seashore,' and 'Sunset on the Hudson'—are alone sufficient to indicate their character. William Page